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#### SHRIEK

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What is the Horror of THE HOUSE AT THE END OF THE WORLD SHRIEK preview of the latest Karloff movie...... (Editorial Note: In our last issue, we ran a feature on the Vincent Price film, The Tomb of Ligeia, which we had been informed would be released in the U.S.A. under the title of The House at the End of the World. Now they tell uş—no, this title has been saved for the Boris Karloff movie! It's enough to make even the hardened editor SHRIEK!)

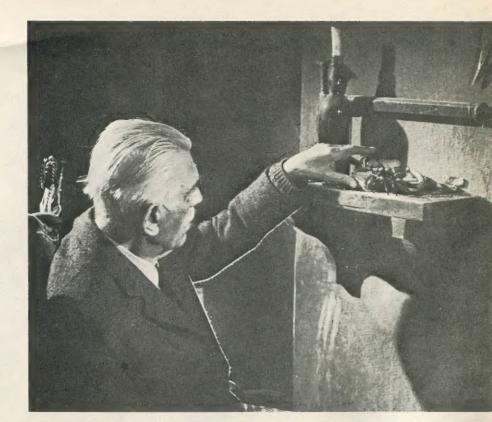
THIS IS A story of the present. A young American, Stephen Reinhardt (Nick Adams), who is a space scientist, has arrived in England to visit the girl he hopes to marry. His route leads him to a small country village: Arkham. He asks the way to her house, and instead of polite, cheery replies from the villagers he is greeted by sharp, chilled answers. No one volunteers to show him the girl's home, and he sets out to find his own way.

Stephen's trek leads him to a gloomy mansion. The atmosphere here is one of dark foreboding, for the grounds surrounding the house are covered with what seem to be charred bushes and animal remains. At the slightest touch, these crumble into ash.

He is met at the house by the girl's father, Nahum Witley (Boris Karloff), an old man who is confined to a wheelchair. Witley does not welcome Stephen's appearance, and coldly informs him that his daughter is not receiving anyone. Stephen points out to the old man that it was in fact the girl's mother who had invited him to their home. Witley tells Stephen that he must leave at once as Mrs. Witley is ill. Witley is attended by his eerie manservant Merwyn (Terence de Marney), whose expression shows as little welcome for Stephen as that of the old man's. Merwyn wears dark glasses, which seem out of place against the poor light within the house.

While Witley and his servant are making it plain to Stephen that his presence is not wanted, Witley's daughter Susan (Suzan Farmer) suddenly appears and rushes into Stephen's embrace, much to the annoyance of the two older men.

Susan takes Stephen on a tour around the old mansion and provides him with some background history to the place, amongst which she mentions that her grandfather, Corbin Witley, had become mad while living in the place . . . Mrs. Witley (Freda Jackson), although very



Witley (Boris Karloff), on a ritualistic pilgrimage to his "temple," finds a tarantula on a shelf.



Mrs. Witley (Freda Jackson) reveals for the first time the ugly, fungus-colored substance that is eating away her face.



Stephen (Nick Adams) tangles with a black-draped creature in the misty woods surrounding the house.



One of the plants in the greenhouse attacks Susan (Suzan Farmer), and Stephen must move fast or she will be strangled.



Stephen and Susan make their way out of the deadly greenhouse.





The thing that was Susan's mother emerges to menace the lovers.

Stephen fights off the attack from what had been Susan's mother, Mrs. Witley.

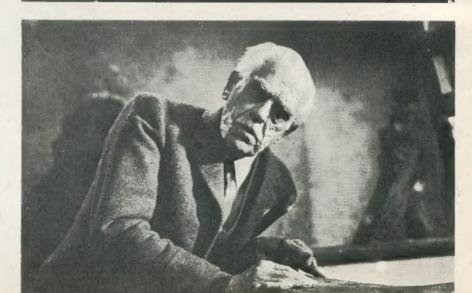




At the grave, where the remains of Mrs. Witley are buried, Witley begins to realize the evil that he has brought upon his family.



The Transformation: specks begin to appear on Witley's face.



The Transformation: the radiations' effect increases and the marks creep around Witley's face.



The Transformation: it is now complete; Witley's head is a mass of glowing, green light.

(Continued from page 6)

weak, feebly tries to make Stephen feel at home.

While this is going on, down in the underground cellars of the mansion Witley is being solemnly pushed in his wheelchair by Merwyn through dark passages to his private temple where are kept some old scrolls and books. Around the walls are a gruesome collection of reminders of mediaeval terror: torture instruments, chains...and executioners' axes.

In the center of this 'temple' is the altar, a hollow stone in which seems to be some object that radiates a blinding light. Witley reaches up to a shelf. As he touches it, a tarantula spider crawls onto his hand.

Mrs. Witley begs Stephen to leave and take Susan with him before anything befalls them. She fears that Witley has inherited his father's madness.

But it is no ordinary illness that Mrs. Witley is suffering from: on her skin is growing a hideous fungus, which gradually begins to engulf her face.

Merwyn is the next victim: he suddenly collapses, but Witley refuses to call a doctor to his aid. Stephen searches through Witley's library, reading ancient books on mystic cults. As he reads there is a scream from Susan. Stephen rushes to her, and she tells him of a pair of disembodied eyes staring at her. He pleads with her to leave the house with him, but her loyalty to to her parents makes her refuse. As she is talking, she sees a claw-like hand appear at the window, a hideous sight with its long nails, but it vanishes before Stephen turns round.

During that night, a terrifying cry pierces the atmosphere. Stephen and Susan go to investigate, and come across Witley who is breathing heavily, blood flowing from a cut he has on his head. He tells the couple that Merwyn has met an agonizing death.

Stephen is later passing the greenhouse in the garden, when his face is lit up by a bright glow from within the green house. He decides to go to the village to seek the aid of Dr. Henderson (Patrick McGee); but the doctor refuses to discuss the family with him. The doctor's assistant (Sheila Raynor) is more helpful and tells Stephen that Witley's father had died in the doctor's arms and that nobody apart from the doctor had seen the body—there was no autopsy and no funeral.

Stephen returns to the Witley home. As he goes through the grounds he is attacked by something, the shape of which he cannot make out; but he is able to fight it off, and rejoin Susan. The couple go to investigate themystery of the greenhouse. Inside they find plants, growing wildly; they are exotic . . . but evil. They go on to a nearby shed which is lit up by the dazzling light that changes color mysteriously. They see first a green light which changes to a piercing red as though emanating from a fire. They discover a brazier which seems to be burning crystals. These flare up again to reveal a gruesome zoo of creatures . . . grotesque, overgrown animals. Stephen realizes what is causing these terrible muta-

(Turn to page 13)





Now a monster, transformed flesh lit by an intense phosphorescent glow, Witley turns on Stephen and Susan.



tions to humans and animals alike...
it is radiation. He discovers pieces of chipped stone lying around, and realizes that there must be a 'parent' stone somewhere. While they are looking around, a giant sweet pea wraps its tendrils around Susan's neck and starts to strangle her; Stephen saves her by slashing the plant with an axe. He then goes into the cellar of the house, and finds the 'temple' which houses the stone. As he is about to uncover the altar, Witley's hand grasps him. Stephen tells the old man that his 'experiments' are threatening the lives of them all.

Susan and Stephen are attacked later by a hideous, snarling creature . . . it is the now-unrecognizable form of Mrs. Witley. As Susan's mother is about to kill Stephen, she suddenly stops; her body falls lifeless to the floor and disintegrates into a dark, powdery substance.

Witley buries his wife, and reproaches himself on the evil he has unleashed on his family. He tells of how the fiery stone had one day come hurtling out of the sky and crashed into the grounds . . . he had believed it to be something sent by his father to bring wealth to his family. Stephen real izes that in fact it was a meteorite.

Witely is determined to destroy the meteorite and returns to the 'temple.' Exerting his will-power to its full, he raises himself from his wheelchair and brings an axe crashing down onto the huge crystal. As he does so, a woman appears clutching a knife. It is a maid who had disappeared before Stephen came to the house; she had suffered a strange sickness. She tries to kill Witley, but he manages to escape her and to smash the stone to fragments. From the broken fragments, colors rush up and engulf him. He changes into a hideous monster, his head transformed into a mass of glowing, green light. He turns on Susan and Stephen and pursues them through the house, with piercing animal cries.

Cornering the couple on a landing, Witley's glowing form lunges at Susan. She leaps out of the way of his crazed charge, and Witley goes crashing through the bannisters and falls onto the floor below. As his body strikes the marble floor, it sprays sparks in all directions and within seconds the hall is ablaze. The whole house is engulfed in flames as Susan and Stephen escape.



House at the End of the World is an American-International production in color and 'scope, directed by Daniel Haller.



The thing that was Willey hurtles past Susan, to crash in self-ignition below.







## My Life of Terror

**ROBIN BEAN INTERVIEWS** 

# BORIS

in another **SHRIEK** EXCLUSIVE



#### 'no man - alive or dead - can convey terror so instantly'

"WHALE AND I both saw the character as an innocent one. Within the heavy restrictions of my make-up, I tried to play it that way.

This was a pathetic creature who, like us all, had neither wish nor say in his creation and certainly did not wish upon itself the hideous image which automatically terrified humans whom it tried to befriend. The most heart-rending aspect of the Creature's life, for us, was his ultimate desertion by his creator. It was as though man, in his blundering, searching attempts to improve himself, was to find himself deserted by his God.

"What astonished us was the fantastic numbers of ordinary people that got this general air of sympathy. I found all my letters heavy with it. Many also wanted to offer help and friendship. It was one of the most moving experiences of my life."

This is the description, by a master of terror, of the most famous of all screen "monsters," which he himself characterized. It is Boris Karloff talking about the Creature in the 1931 film of *Frankenstein*, directed by James Whale; and if not *the* best horror film ever made, this is certainly the most famous.

Boris Karloff, who has chilled, terrorized, and sometimes gained the sympathy of audiences for over thirty years since his first appearance as the Creature," is now 78 years old. In his lifetime he has appeared in some 130 films . . . though of these 130, nearly 60 were made before taking on the role of the Frankenstein creation in 1931.

Boris Karloff, (real name William Henry Pratt), was born in London, in Dulwich, on the 23rd of November, 1887. His father was a member of the Civil Service. He was the youngest of nine children (he had seven brothers and a sister) and it is remarkable that all of his brothers entered the Civil Service—one became a judge in Bombay, another became a Foreign Office expert in China. Their parents died while William was still very young, and he was sent to Merchant Taylors' School and Uppingham, two of the leading public schools in Britain. He later went

to King's College, London University, to study for the Consular Service in China, but, feeling that he would be unlikely to pass the necessary examinations, he decided to emigrate. He couldn't decide whether to go to Australia or Canada to start his new life. He tossed a coin, and Canada won; it was 1909.

HE FOUND HIS way to Ontario, where he got a job as a farm laborer. Attracted by the theater, he answered an advertisement in a magazine which asked for "an experienced character actor" for the Ray Brandon Players in Kamloops, Vancouver. It was while travelling to Kamloops, having deceived them over his "acting experience," that he decided to change his name . . . so he became Boris Karloff (Karloff was an old Russian family name on his mother's side). His fee on being hired was 30 dollars a week, but after his debut in Molnar's The Devil it was cut to half that! After a year with the company, he left and joined a repertory company in North Dakota, where he played leads in several plays and also worked as a stage manager. He later worked with three other stage companies; the latter had to close down. With theater prospects not very bright, and finances very low (he had to do day-laboring to earn money) he went to Los Angeles hoping to work in the vaudeville theater. But instead of working in a theater, he found a new occupation . . . as a cinema extra in a film starring Douglas Fairbanks and called His Majesty the American (1919). Boris played a Mexican soldier.

His first part of any size came in his third film, The Deadlier Sex (1920), playing a French-Canadian trapper. He played a number of similar parts in subsequent films including The Last of the Mohicans (1920). After this he was seen as a Mexican bandit, a maharajah, a tyranical ruler of an island, a sadistic Apache, a ship's mate, a revolutionist, a crook, a mesmerist, a murderer, a Hindu servant, a dope peddler, a gambler, a fake clergyman . . . he even played a murderer's victim and a butler!

It was a very varied collection of roles . . . but for the most part they were ones to chill an audience. His first sound film was the Unholy Night with Lionel Barrymore. But in spite of all these appearances, he had not established himself as a "lead" in films.

HIS FIRST really big break came when he was cast as a murderous jail "trusty" in the stage play *The Criminal Code*, a part which he also played in the screen version with Walter Huston. It was largely this film that led him to being cast as the Creature in *Frankenstein*.

"I remember," says Karloff, "being a trifle hurt, as well as elated, when James Whale, the director, asked me to do a test for the Monster. I was wearing a new set of clothes which I'd bought especially for the interview and I thought I was looking rather smart. Monster indeed!

When Frankenstein was shown. The New York Times reviewer described it as follows: "Imagine the monster with black eyes, heavy eyelids, a square head, huge feet that are covered with matting, long arms protruding from the sleeves of a coat, walking like an automaton, and then think of the fear in the village, and especially of the scientist, when it is learned that the monster has escaped from the windmill. It is beheld parading through the woods, sitting down and playing with a little girl, and finally being pursued by a mob with flaming torches, for apparently fire is the only thing that causes the monster to hesitate."

It took from between four and six hours for Karloff to be made up as the monster.

He played the Monster only twice again: in two sequels—Bride of Frankenstein (1935, with Valerie Hobson and Colin Clive), and in Son of Frankenstein (1939, with Bela Lugosi and Basil Rathbone). He did appear in another Frankenstein film, House of Frankenstein in 1945, but this time he played a mad scientist!

ONE OF HIS most notable achievements was off-screen; Boris Karloff was largely instrumental in founding the



Screen Actors' Guild in the 1930's. His other passion is the English game of cricket, and he once represented Hollywood in a cricket eleven against a touring Australian team that included two of the game's greatest players, Bradman and McCabe... "They hid me in the slips" says Karloff modestly.

But then Karloff himself is a very modest man, and his ambition is to go on acting as long as he can. "To know that I was never to act again would be something akin to a death sentence for

me.''

Why, in Karloff's estimation, was the first Frankenstein such a success? "I think the first Frankenstein had the advantage of being a novelty, a new departure in story; and it is a classic. It was beautifully made by James Whale. It sort of set a new trend and I had the luck to be in it. And I think there is always an audience for that kind of story.

"The film I am doing now, House at the End of the World, is an offshoot of that . . . because they all have their roots very deeply, I think, in folklore and fairy tales, legends and whatnot, of every race in the world. And it is almost a universal language. And, thank God, I happened to be associated with the first one—in 1931, which is a hell of a long time ago.

"I only played the monster three times, and since them I've done all sorts of parts—but they have always been slightly-mad scientists, strange creatures like that."

I asked him how he felt the recent

cycle of horror films, which contain so many remakes of the early successes, compare with the classic ones of the 'thirties. ''I haven't seen a great many; I haven't seen any of the English ones. I have seen a few of the later Frankenstein things that have been done in the States, and I don't think they're good. They have rather got to the point where they go in for shock for the sake of shock, and I don't think that is any good. Shock must come out of situation, character, and the development of the story. But if it is simply arbitrary then

"The reason I played the monster only in the first three was because I thought I could (and I was right as it turned out) see the handwriting on the wall as to which way the stories were going . . . that they would go downhill. There

I don't think it is very effective and it

shows through.

was not much left in the character of the monster to be developed; we had reached his limits. I saw that from here on, he would become rather an oafish prop, so to speak, in the last act or something like that, without any great stature, and I didn't see any point in going on. When it came to Frankenstein Meets the Wolf Man, that was strictly from hunger!

DOES HE GET a lot of fun out of working in these films? "I have a lot of fun out of working: I enjoy working thoroughly. I like this type of film because obviously this is the type of film that an audience prefers to see me in; that's my business, that's my job isn't it? And I'm very grateful for it."

But does he not think that the things portrayed in these films are too far removed from the world of the audience today? 'But are they? Here we are making these . . . the slightly macabre, slightly off-beat, quite unroutine. I think everybody likes to play a sort of game with themselves, to pretend that there is something round the corner. There isn't, but it's fun to pretend. One great thing in the making of these films is to leave something to the audience's imagination, make them participate, make them join in.'

In the Edgar Allan Poe stories, for instance, although the central character usually gets destroyed through some evil influence; the man himself is basically an idealist. Says Boris: "I think it's a very good formula, and a very old and tried one. The elder Lon Chaney . . . I think it ran through his stories. It is the basis of Frankenstein in a way. And I have played in a lot of mad doctor things for Columbia where, really, the pattern of the story was of a man who gets hold of a good idea where if he can work it out right (some new force, new medicine, or a new way of operating) it will be of enormous







value to mankind at large. But he becomes fanatical about it and the thing goes wrong, and he goes wrong with it. He goes off his head, and reluctantly in the last act you have to destroy him just as you would have to destroy a faithful dog who, in his old age, goes mad. You are devoted to him, you are extremely sorry . . . but it has to be done. And that's a hell of a good formula. Because you rather titillate people's nerves; they're a little wary of you, but at the same time they feel for you. And when they have to destroy you . . . well it's a pity!"

Has Karloff found these films trying to work in, in that a lot of time has to be devoted to make up on some films? "It depends. I haven't done any enormous make-up jobs for a long time. There are the three times when I played the monster, and on the occasion when I played the mummy . . . and that was an awful job of make-up. Four hours for the monster, and the better part of an hour to get it off. With The Mummy it was four hours and over: and in one particular sequence in The Mummy where the dead mummy comes to life (thank God that sequence only took about a week to photograph) it was between eight and nine hours to get ready for it . . . so you really had to get to the studio the day before!"

HOW IMPORTANT is the script for these films? "It nearly always has to be revamped a little bit . . . it is not as though it was written by Rattigan or someone like that. But that is not what the writers are concerned with anyway. Sometimes you run into difficulties with contradictions-even with the best of writers-or a line becomes difficult for the actor's tongue. You say, 'That's a little difficult for me, I don't know why, can I rephrase, it? I'll be reading a script or a story for the first time, and out of the blue a line will jump right out of the page where I'll think 'Oh, blimey, that line's going to give me trouble' . . . And sometimes you just have to make a clean breast of it and say 'Look, we have to reword this, for some reason or other this damn thing always trips me.' And so you rephrase it if you can."

Does he feel that over the years there has been a great difference in conception for the horror film—for instance between that of the man who made the original *Frankenstein*, James Whale, and of Roger Corman who has made all but one of the recent Edgar Allan Poe Films?

''James Whale was a brilliant technician with the camera and all the rest of it, just as Corman is. That, I think, is Corman's strong point. But I think Whale had the advantage, because he was an older, more experienced man. Whale had a background of the theater, and was more used to directing actors. Corman expects an actor to get on with it himself. I've worked with him twice. The first time was on The Raven and I know that Vincent Price, Peter Lorre, and I had to find our own way because he had all he wanted. He said 'You're experienced actors, get on with it. I've got the camera, the lighting and my angles, I know how I'm going to put this together!' And if you asked him about advice on a scene he'd say 'That's your pigeon, go on . . . I'm busy with this.' And that is true of the average film made under these circumstancesthe man who is directing has just about got his hands full with the mechanics of the film, and the actor is supposed to know his job enough to be able to give the director what he wants!" AFTER THE RAVEN Boris Karloff

stayed on to do a "quickie" with Corman, the best part of it made in two days; it was called *The Terror*. "I begged him not to do it, 'You haven't got a story,' I said. 'That's all right,' he replied. 'I know exactly what I'm going to do. I want you for two days in this.'

"I was in every shot of course, sometimes I was just walking through, and then I'd change my jacket and walk back... What he really wanted to do was to shoot the sets of *The Raven*, which were still standing and which were so magnificent. As they were being pulled down around our eyes, so Roger was dashing around with me and a camera two steps ahead of the wreckers. It was very funny!"

And what does he play in his latest film, House at the End of the World? "I'm a man dealing with some strange dark, force which, if it works, will be for the benefit of people...but it doesn't work. He suffers terrible mutations and is destroyed. It is, in effect, the same formula as I talked about before—the man who gets a good idea, becomes fanatical about it and when the idea goes wrong, being so fanatical he cannot let go, he gets carried over the edge..."

And so Boris Karloff meets another gruesome, ritual end in a decaying old mansion...

AFTER HIS BREAK-THROUGH with Frankenstein, nearly all of Boris Karloff's appearances in films found him playing very macabre roles, like that of The Mummy (1932), or of the killer-butler in The Old Dark House (1932). He played in The Ghoul (1933), The Mask of Fu Manchu (1932), The Black Cat (1934), The Raven (1935), The Black Room (1935), The Walking Dead (1936), The Invisible Menace (1938), The Man They Could Not Hang (1939), Tower of London (1939), Black Friday (1940), The Ape (1940), The Body Snatcher (1945). Isle of the Dead (1945) and Bedlam (1946). He showed his versatility also in comedy with The Secret Life of Walter Mitty (1947-menacing Danny Kaye), and played an Indian in De Mille's Unconquered (1947).

His more recent chillers have been The Grip of the Strangler (called in America The Haunted Strangler—1958), Corridors of Blood, Frankenstein 1970 (as the great-grandson of the famous, or infamous, doctor F), The Raven (1963, in which he was teamed with Vincent Price and Peter Lorre), The Terror (1963), A Comedy of Terrors (1964), Black Sabbath (1964—in the Wurdalek episode featured in Shriek! last issue), and shortly he will be seen in House at the End of the World.



ARE YOU ONE of the avid readers of the "Stars foretell" column in your newspaper? Do you ever visit a fortuneteller? Do you, in fact, believe that the future can be foretold? Whether or not you do, it is unlikely that you will have had as unnerving an experience as that suffered by five travellers on a routine train journey. The five are quite ordinary men. There is the young architect Jim Dawson (Neil McCallum) who is on his way to a lonely island in the Hebrides. Biff Bailey (Roy Castle) is an extrovert musician, a trumpeter and composer with a jazz group. Franklyn Marsh (Christopher Lee) is an art critic who remains aloof and scornfully arrogant to those around him. Bob Carroll (Donald Sutherland) is an American doctor who is shortly due to return home. The fifth traveller is Bill Rogers (Alan

Freeman) who is going to take his wife on a holiday. An ordinary group, yes.

But they find they have a sixth companion in the compartment-a mysterious, almost sinister man dressed in black, with his hat drawn tightly over his forehead. There is a tense feeling of foreboding caused by his presence. The stranger introduces himself as a Dr. Schreck (Peter Cushing), though before long the mystic, bearded man with staring eyes will become for the group ... Dr. Terror!

Dr. Schreck takes out a pack of Tarat cards and offers to tell the fortunes of the travellers, one by one. They are reluctant to participate, but Jim Dawson agrees to be the first "victim." He taps Schreck's cards three times, and the Doctor slowly turns over four cards.

Schreck foretells that Dawson will arrive at his former Hebridean family home-(he is going there to discuss building alterations with the new owner, a wealthy widow Deirdre (Ursula Howells)—to find a sinister atmosphere. There is something strange about the house, something he feels that has to do with the cellar. He goes down into the cellar and starts examining the wall. He taps different spots until, suddenly, he hits a spot that sounds hollow. He scrapes the surface "dirt" away, and finds new plaster under it. With great energy, he starts chipping away at the plaster until he makes a hole big enough to see through. There, behind the wall, is a hideous head carved on the end of a coffin. It is the coffin of a man, (or rather werewolf) killed many generations before by Dawson's ancestor who has vowed vengeance.

Dawson hauls the coffin from its resting place and tries to force the lid off. It is too heavy for him. He leaves the cellar to find a strong lever. Now there is a stirring in the coffin: the lid is slowly forced up, and a hideous hand gropes its way through the opening . . .

Dawson returns to the cellar to find the coffin empty; there are ugly prints on the floor, like the paw prints of an outsize animal.

A woman arrives at the front door of the house, and at this moment the branches in the nearby garden are parted by some unseen force.

Later that night, Dawson is in his bedroom. He picks up his pajama jacket, and finds beneath it a note which reads "I must see you, Valda." At this moment there is a cry; it sounds like the cry of a wolf. Dawson rushes out to find the woman's blood-covered body.

Leading from the body, he discovers a trail of blood stains. He follows the trail into the house; he unlocks the cellar door and goes to the coffin. He opens it and sees that the "remains" have returned. As he closes the lid again he hurts his hand. He instructs Deirdre, "Go up to your room and lock the door." He asks the caretaker, "Do you have a gun?" The man nods. "Get it."

"Something," says Dawson, "came out of that coffin. Something evil and

He orders bullets to made out of a silver crucifix.

> Peter Cushing as Dr. Schreck, who becomes "Dr. Terror" to five passengers in a compartment on a train.



Dawson waits by the coffin, waiting for the creature to stir. As he waits in the candlelight he is distracted by a rat; while he watches the rat, the coffin lid is raised behind him. He wheels around but it is too late.

There is a piercing scream from upstairs. Dawson rushes up and discovers a horrific werewolf which, it seems, is attacking Deirdre. He fires the gun, but the bullets don't have any effect; the werewolf escapes. As Dawson turns to Deirdre, he sees a strange expression on her face. She unclasps her hand, and shows him the silver bullets; she had changed the bullets so that he had ordinary ones for his gun. The evil spirit of the werewolf has now taken human form. Sharp claws are raised to attack him. Dawson shrinks against the door as they descend on him . . .

We now see a rather shaken Dawson sitting in the railway carriage facing Schreck. ''And the future?'' Schreck turns over another card . . . it depicts Death.

IT IS THE turn of Bill Rogers. Rogers, Schreck predicts, will return from his holiday with his wife, daughter and their pet dog, to find a strange vine growing outside his front door. As he goes into the house, we see the plant closely and realize in horror that it is . . . alive!

Rogers tries to cut the stem with a pair of shears, but the shears are knocked out of his hand by the plant. He calls in an expert, Drake (Jeremy Kemp), to investigate this plant which resists being killed. As Drake starts his research in the house, the dog noses around the root of the plant. There is a yelp; they run out of the house to find the dog lying strangled at the foot of the plant. They consult Hopkins (Bernard Lee). He tells them, ''A plant like that could take over the world.''

Drake is examining a leaf of the plant under his microscope. He discovers that it has a brain. "I was right," he murmers. As he sits writing notes, a creeper snakes in the window, winds itself around Drake's neck and chokes him to death.

Hopkins picks up the 'phone to call for help; as he does so, the vine snaps the outside telephone wire, causing the 'phone to go dead. The vine has now encircled the house, imprisoning the family and Hopkins. "There must be some way of destroying this" says Hopkins as he stands by the window. He lights his pipe, and the flare of the match causes the branches outside to recoil in horror. Hopkins thinks it must have a fear of fire, and decides to go for help. He picks up a newspaper, lights it, and rushes out of the house battling the creepers with the flaming paper. He escapes, and throws the lighted paper on the ground. Branches of the vine beat out the flame. The trapped family inside the house are left to face their doom.

Back in the railway carriage, Schreck turns over the card to predict Rogers' future. It is . . . Death.

BIFF BAILEY is the next to have his fortune told. As Schreck turns over the four cards to predict it, Bailey laughs at one of the figures. Schreck tells him coldly "Do not jest at an image of a god."

Bailey will be playing with his jazz group at their London club, when they will be told by their manager that they have a booking in the West Indies. Bailey is really pepped up at this, and gleefully greets the news by an impersonation of Peter Sellers. We now find him in a West Indies club sitting at a table with his group listening to a calypso band. He calls for some cigarettes from the cigarette girl. As she passes them, he notices a grotesque ornament strung around her neck. He laughs at it. "See that monster?" They tell him not to jest about it, that it is a protection against voodoo. He is told about the secret gatherings where the dancing is "wild, frenzied, with very few clothes on."

Bailey decides to investigate these tribal dances for himself. He eavesdrops on one of these rituals, is exhilarated by the music, and starts copying down the rhythm on a sheet of paper. Some strong natives, their heads decorated with paint, seize him and fling him down before their leader. They show the leader the piece of paper on which he had been copying the music. The leader tells him "You wrote down the sacred music of the great god." Says Bailey "It could make a hit." The leader warns him, "Do not steal from a god or he will be revenged." Bailey is allowed to leave.

The group returns to London, and Bailey tries out the "ancient voodoo

tune" to his own arrangement on an audience. As the music reaches its frenzied height, the wind blows up, doors are flung open, papers fly, and the guests panic. As Bailey surveys the empty room after the number he laughs scornfully. He is told, "Who do you think sent that wind? Kenny Ball?"

The West Indian member of his group warns him not to take the copy of his score home with him, but Bailey disregards this advice. As he goes home he has several unnerving experiences; he collides with a dustbin and is nearly run down by a car. When he finally reaches his room, he pours himself a drink. The wind blows up; it slams one window closed, and slams the door shut. Biff tries to open the door, but can't; the lights go out. He is slightly relieved when he manages to switch on a lamp. Then a shock: He looks up to see a painted savage, very much like the ones he stole the voodoo tune from, standing over him. The savage snatches the manuscript with the score of the music from Biff's pocket, turns and leaves the room as Biff Bailey slinks onto the

We now find Biff Bailey looking not a little frightened in the carriage facing Schreck. He tries to crack a joke: "That'll teach me not to steal tunes." His future? Schreck turns over another card: it depicts...Death.

FRANKLYN MARSH has remained aloof from the proceedings so far, an is quite arrogant towards his fellow travellers. Schreck offers to tell his fortune. Marsh retorts, "Your ridiculous parlor game . . .very well, shuffle your cards; fortell my destiny." There is a hint of scorn in Marsh's voice.

Marsh, says Schreck, will find himself at an exhibition of the work of artist Eric Landor (Michael Gough). Marsh is giving his expert opinion, as an eminent art critic, to a group of art lovers who value Marsh's opinions highly. He dismisses Landor's work as being worthless, unimaginative, uncreative. Landor is stung by the attack; Marsh is being vicious towards his work. As Marsh is about to leave he is asked if he would look at the painting of a new artist. He agrees, and it is brought in. He studies it, and pronounces that this is the work of a greatly promising talent, in great contrast to the rubbish that Landor has



Dawson lies in wait for the werewolf, near the coffin. He intends to kill it with bullets made from a silver crucifix.



Dawson hears a scream from Deirdre's room. He rushes up to find the beautiful Deirdre (Ursula Howels) changing into a wolf.



been painting. He asks to see the artist. The artist is brought in. It is a chimpanzee. Everyone breaks out laughing . . . at Marsh! Landor has won that round.

Marsh determines to have his revenge on Landor, and one night tries to run the artist down in the road. Landor is seriously injured, but not fatally. However, he has lost his hand—the one he painted with. Landor is horrified at the prospect of having to go through life without his creative hand, and in desperation commits suicide.

Marsh is driving in his car when he sees a disembodied hand crawling along the back of the seat towards him. He panics; the car swerves from side-to-side of the road, and the hand is flung out into the road. The hand begins to crawl slowly along in the wake of the car.

In his living room, Marsh nervously piles logs onto the fire. There is a knock on the door. He opens it; no one is there—unseen by him, the hand has crawled in on the floor. The hand crawls up to Marsh as he stands by the fire; it grabs his foot. Marsh tries to shake it off, then picks up the fire tongs, gets hold of the hand and throws it onto the fire. The hand is engulfed by the flames.

Marsh is writing at his desk, when the hand, blackened by the fire, crawls in the window. The hand leaps at Marsh's throat and tries to strangle him. Marsh grapples with it, and finally manages to fling the hand onto the table, where he stabs at it repeatedly with his metal letter opener. He looks at the blade; it is covered in blood. Marsh flings the hand into his silver cigarette box, ties it securely, and then throws it in a river. Marsh is celebrating in a pub when a hand grabs his shoulder, he wheels round in horror. But it is only the hand of one of the locals, enquiring if it is a free round.

It is raining as Marsh drives home. Suddenly an object flies onto his windscreen; it is . . . the hand. The car flies out of control and crashes. As Marsh is carried to an ambulance later, one man remarks, "He'll live, but he will be blind for the rest of his life." Landor has been revenged.

Schreck now turns over the card which will decide Marsh's future: again, the card depicts... Death.

There is only one of the travellers

left to have his fortune told. This is the American, Bob Carroll, Schreck predicts that Carroll will return to his New England home with his new wife, a French girl, Nicolle (Jennifer Jayne). As he is opening a can he cuts himself. He is about to wash the blood off, when Nicolle asks him to let her have his hand. She sucks the blood from the wound, her face registering an expression of contentment. That night we find the lovers in bed. Bob is asleep, but Nicolle is awake and smiling. She gets out of bed and goes towards the window. Suddenly there is a flapping sound, and the shadow of a bat is cast on the wall in the moonlight as it flies away.

Bob is examining patients in the hospital with Dr. Blake (Max Adrian). One of the patients is a young boy who has been complaining of weakness. The doctors examine him and find two pricks in his neck. Jokes Blake, "If these were Mediaeval times I'd say these were the marks of a vampire." Bob is amused; Blake tells Bob that he will do some tests that night.

Dr. Blake thinks that the vampire will return to attack the boy again, and he positions himself in the boy's bedroom, armed with a revolver. The bat comes; Blake fires his gun and the creature is hit, but manages to fly away.

Bob wakes up to find his wife standing by the window holding her arm, which is covered in blood. Bob tells Blake about this, and Blake tells him that his wife is the vampire; the only way to destroy it, he says, is to drive a wooden stake through her heart.

Nicolle goes off to sleep that night; Bob kisses her fondly, then picks up a wooden stake and a mallet and drives it through her heart.

The police arrive. Bob tries to explain to them what has happened, when Dr. Blake arrives. Bob pleads with Blake to tell the police about his wife being a vampire. Dr. Blake looks at him and says, "There's no such thing as a vampire . . . " Bob is numb with shock as the police take him away, thinking him to be a madman.

Dr. Blake leaves the house after the others have left. As he walks away he says, "This town isn't big enough for two doctors . . . or two vampires." He raises his arms; there is a flapping sound and instead of Blake there is a bat . . .

(Turn to page 27)







Dr. Schreck shuffles the cards as he prepares to tell the next passenger's fortune and future...if he has any.

Hopkins (Bernard Lee) comes to investigate the death of Drake; as Bill Rogers (Alan Freeman) looks on, Hopkins makes his examination. Tentacles of the vine are still wrapped around the body.



Drake (Jeremy Kemp), a botanist investigating a vine which is believed to be "alive," is strangled by the plant.

> Biff Bailey (Roy Castle) is seized by two West Indians as he listens to their forbidden "voodoo" music, which he intends to copy and use for his own jazz group.



The strangled botanist presents a terrifying sight to Carol Rogers (Sarah Nicholls).



Bailey can feel the presence of the voodoo god, Dambala, in his flat.

The hand has pursued Marsh, and nearly strangled him; he has flung it from his throat, onto the desk. Now he stabs it repeatedly with his letter opener, and blood squelches from it.



The supercilious art critic, Marsh (Christopher Lee) is vicious in his criticism of the work of artist Eric Lander (Michael Gough).



A dismembered hand, covered with blood at the wrist where it had been severed from Landor's body, creeps along the top of the seat toward Marsh.









And for your future? Schreck turns over another card. The figure he holds in his hand is that of . . . Death.





(Continued from page 24)

Schreck truns over the final card, to predict Bob's future. It depicts ... Death.

"There are five of us here, and none of us has a future," says one of the travellers.

At this moment the train goes into a tunnel; the compartment is plunged into darkness. When the train emerges from the tunnel they find that Dr. Schreck has vanished. The train comes to a halt. They laugh as they take their belongings from the luggage racks. Everything, it seems, has gone without accident. They leave the train and find themselves on a deserted platform. There is a strange, eerie silence, and a pervading mist.

As they stand there, a newspaper comes floating down to them. They grab it. The headlines announce: Five killed in crash. They see a shadowy figure approaching them. They recognize it from the cloak as being Dr. Schreck. The figure turns its head: where there was a face before there is now a grinning skull. It is Death. They pick up their cases and follow him slowly...

DR. TERROR'S HOUSE OF HOR-ROR was made in Britain, and directed by Freddie Francis, Screenplay was written by Milton Subotsky. Milton Subotsky and Max J. Rosenberg produced the film for Regal Films International.

To kill a vampire, Dr. Blake (Max Adrian) gives Bob Carroll (Donald Sutherland), a stake. The vampire is Caroll's wife.

With the pointed stake, Bob Carroll kills his wife (Jennifer Jayne), whom he believes to be a vampire.



ANOTHER

#### SHRIEK

PREVIEW

Together Again!

You have seen them as Frankenstein and his creation . . .

On previous pages you saw them as Dr. Schreck and one of his victims . . .

Now a special preview of England's monarch of the macabre.

PETER CUSHING and

CHRISTOPHER LEE

who are menaced by a part of the remains of the infamous Marquis de Sade. The item? It is . . .

SKULL





THE SKULL of the title is that of the Marquis de Sade, which is to bring terror into the lives of two eminent collectors, Professor Christopher Maitland (Peter Cushing) and Sir Matthew Phillips (Christopher Lee), who share a common interest-black magic and witchcraft! Strange things begin to happen in the life of Maitland from the moment he is offered a bound volumea volume bound not with vellum,-but with human skin. The same man who sells him this book, later returns with a unique collector's item-a skull-and asks 1,000 pounds for it, as it is the skull of the Marquis de Sade.

The skull had been stolen from the Marquis' grave in 1814 by a phrenologist, who wanted to discover from it whether the Marquis was really insane. The man never found out, for the next morning he was found dead—in his bathtub. The skull radiates evil; it forces men to do things against their will . . . but we will tell you more about the story in the next issue of Shriek!

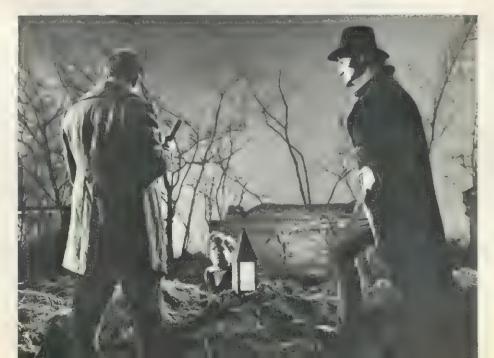
The Skull also stars Patrick Wymark, Anna Palk, Jill Bennett, and is from the novel The Skull of the Marquis de Sade by Robert Bloch. The film is produced by Milton Subotsky (maker of Dr. Terror's House of Horror), who says of horror:

"A true horror film is the story of man versus the unknown. Sometimes the unknown wins, sometimes the man. This frightens people, and they like to be frightened—especially when sitting in the comfort and safety of their cinema seats. This I regard as real entertainment.

"I like the mood and atmosphere which can be created in horror films. I cannot understand or believe in the need for censorship of this type of film. One wouldn't think of censoring children's fairy stories—for example the Brothers Grimm—and nothing could be as horrifying as these.

"I think children like this kind of horror because they know they are quite safe; in fact, I think it makes them much less fearful of the supernatural. I have not seen any evidence that a child could be harmed by this type of film. Of course, I am not referring to films of violence and brutality, sadism or cruelty which I regard as pandering to the barbaric—the sadist, in man!"



















## WARGODS OF THE DEEP

#### **VINCENT PRICE'S underwater horror epic!**

Lo-death has reared himself a throne In a strange city lying alone Far down within the dim west No rays from holy heaven come down On the long night time of the town, But light from out the lurid sea Streams up the turrets silently,

FOR CENTURIES there have been legends of lost cities (Atlantis is the best known), and from time to time an imaginative writer has taken up his pen and developed upon the legend.

When Poe wrote his brief, evocative poem City in the Sea, there is no doubt that he had in mind the Cornish version of the legend of the lost city of Lyonesse, which, if it existed at all, was probably between Land's End, on the extreme southwest tip of England, and the Scilly Isles. Against this background, we have the story of the City in the Sea.

On the Cornish coast a body is washed ashore. It is the body of a lawyerhis face is contorted with fear and terror. It seems that the lawyer had last been seen in the study of the Tregathion Manor House, a 15th century building which is now being used as a hotel. The hotel has been inherited by a beautiful young American, Jill Tregellis (Susan Hart). The lawyer's death is a mystery to everyone.

Staying in the village is another young American, a mining engineer-Ben Harris (Tab Hunter). He has been conducting research into blood-red stains which color the sea around that part of the coast. He suspects that these are caused by metal deposits, a theory which the local fishermen discount. The fishermen blame the outsiders who are staying with them for the strange happenings. The fishermen also believe in the legend of the lost city off their coastbut fear to probe it, to discover whether or not it really exists.

Ben finds it is left to him to go to the Manor House to tell Jill the fate of

the lawyer. But when he arrives there an outlandish scene greets his eyes. There is Jill, with the eccentric artist, Harold Tiffin-Jones (David Tomlinson), pursuing a rooster which has escaped from its cage! This most remarkable bird is Herbert, kept by Harold as a pet.

It seems that Jill believes that the lawyer is still in the study, and Ben hesitates to break the bad news to her. The study door itself is locked. Suddenly a great commotion is heard coming from the room; Ben breaks down the door to find the study in a terrible mess, and a weird creature scurrying behind a screen. Ben throws the screen aside and the creature attacks him. It is a finned, gilled thing, humanoid but not human, and extremely vicious-a gillman!

The creature makes good its escape through a sliding panel, which closes after it.

Ben tells Jill about the death of the lawyer, and later confides in Harold about his encounter with the gillman. Harold looks at him incredulously.

Later that night Jill, left alone in the study, disappears . . . a tell-tale trail of slime and seaweed leads to the panel. Ben and Harold search for the means to open it, but it is Herbert, the cockrell, who solves the problem for them. And Herbert of course has to go with them on their exploration.

Ben and the very reluctant Harold, carrying Herbert in a basket, enter a passage which descends steeply. After awhile, they come to a ledge which overlooks a whirlpool; then the ledge crumbles beneath them and they are flung into a fiery funnel of surging waves.

Ben and Harold are spun down and down, until they land in an undersea chamber, exhausted, dazed, and deafened. The chamber is lit by the glow

of submarine volcanoes. Herbert has also survived, although he's now a rather bedraggled bird.

They walk on and on, and eventually come to an aperture through which they see a breathtaking sight-they are looking down on a golden city in the sea . . . Lyonesse. At its gleaming center is the Shrine of the Golden Idol.

In front of this idol, a ceremony is taking place. A group of sturdy Cornismen are facing the ruler of the city, a man with a diabolical air:-The Captain (Vincent Price). The ceremony, it seems, is a trial; a man is on trial for his life for rebelling against the Captain's totalitarian rule. Only an oddly-individualistic character named Mr. Ives (John Le Mesurier) has the courage to vote against the Captain's wish to send the prisoner to his death.

Ben and Harold are horrified as they watch the ceremony. After it has finished, they try to rescue the prisoner, but fail. They continue their search for the missing Jill, but fall into the hands of the Captain; they, too, are now prisoners.

However, their capture enables them to learn certain facts; Lyonesse is threatened with extinction; undersea eruptions will destroy it. The Captain has been seeking an expert in seismology, who can advise on ways of preventing this doom. That is why the lawyer had been abducted from the study by the gillman. It was thought he was an expert, because at the time he had been reading books on seismology. But he had proved useless to the Captain and, like many of his predecessors, had been thrown to the gillmen. The book he had been reading at the time of his capture had also been taken, and the Captain started reading it, to see if he could learn anything for himself.

While studying the book, a sketch of a beautiful girl had fallen from its pages . . . it was a portrait of Jill. Jill bears a

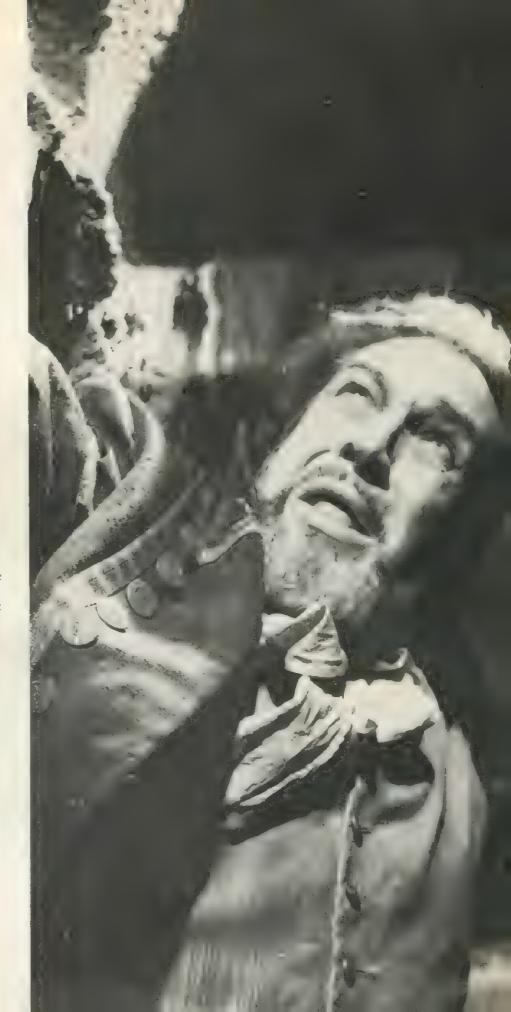
remarkable likeness to the Captain's long-lost wife, and he ordered her capture in the belief that she really was his wife, reincarnated.

The Captain and his band of Cornishmen are all, in fact, over a hundred years old; but they are kept at exactly the same age as they were when they found the city while escaping from the police. The air of the lost city prevents them from getting older-but once they come into contact with surface air they will wither up and crumble. That is why the Captain and his men cannot return to the surface.

Ben and Harold have learned enough to realize that life in Lyonesse can be eternal-or short-depending on the whim of the Captain. Rough justice is carried out on erring men, or unwanted intruders, by their being tossed to the voracious gillmen who swim around the interior community and are visible through glass panels.

Ben realizes that the sooner he can get Jill, Harold, and himself out of here, the better. To give themselves a stay of execution, Harold pretends to be an expert on volcanic action, but the Captain sees through this and now both seem to have their fate sealed-they are to become quarry for the gillmen.

Do they die? Well, as there is no book you can refer to so as to discover the ending, we will leave you to find this out for yourself. Let's just say that it is a spectacular end . . .





Vincent Price as The Captain—the haunted ruler of Lyonesse, who tries desperately to save it from destruction.



Jill (Susan Hart), who has been sitting quietly in the library, is attacked by a half-fish, half-human creature—a gillman.



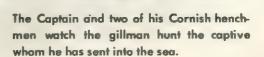


Entering the undersea shrine, Harold (David Tomlinson) and Ben (Tab Hunter), come across the Captain's latest sacrifice, who is tied to a stake. They decide to try to rescue him.



Ben is mystified as he examines a piece of wet seaweed left in the library, after his struggle with a slimy creature there.







Harold expresses apprehension when he finds out that Ben expects him to go on an exploration of the secret passage they have found leading down from the library of the Manor House.



Ben and Harold clamber along the rocky cavern leading to the center of the city. The basket they are burdened with contains Herbert, Harold's pet rooster.



Ben and Harold are blindfolded and led away to their fate, while the Captain is preoccupied with concern for saving his undersea city from the volcano which is threatening it.



The Captain appears to enjoy the horrified reaction of Ben as he comes across one of the gillmen's victims.



The Captain is impressed by the resemblance between the sketch of Jill and the portrait of his dead wife.



The Captain leads Ben to the place where he is holding the drugged and unconscious Jill.





Violent eruptions spray the Captain, Harold, and Ben with volcanic dust.



Ben struggles with one of the bearded Cornishmen who has been guarding him.



The key to escape: Ben tries to turn the wheel that controls the water-gate.



Harold flees the doomed city as the sea gushes through the fingers of the monstrous, symbolic hand.



As the doomed city of Lyonesse explodes around her, Jill hides behind one of the great idols.



Harold, Jill, and Ben draw back from the molten lava which is pouring into the city.



Ben dodges falling debris as the volcano begins to erupt.



The Captain tries to escape from the doomed city, as it is being destroyed by the volcano.





## FFLES!

Ichizo Itami as Waris. partisan youth who counters violence with violence, in Lord Jim



PLEASE

Waris tries to defend the village treasure from Gentleman Brown. A dagger is propelled into his stomach; he draws it out, blood spurting from the wound. (From Lord Jim.)

As sex lessens as the boxoffice essential in films, so violence seems to be growing. The current hero of our time, James Bond, lives by it.

Is violence really necessary?

In this issue, we feature four new films; you can judge for yourself.

To the left is a scene from The War Lord: two Celtic tribesmen are enveloped in flames, during an attack by the enemy.



# LORD

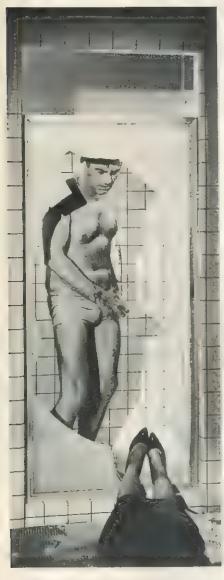
Gentleman Brown (James Mason) is a man who lives by violence, and doesn't hesitate to deal it out to his crew.



James Farrentino as the youth held prisoner in an 11th century adventure drama.

The War Lord

### I saw what you did



The problem of what to do with the body after the murder.

Another violent "shocker" from William Castle: "I Saw What you Did." Her husband, (John Ireland) pulls her (Joyce Meadows) into the shower and stabs her to death.



### SHE.

Film of H. Rider Haggard's famous novel, with Ursula Andress as the legendary Queen. "She" is swift in violent retribution to those who oppose her.

The pit into which the natives are thrown to their death.

One of the captives (John Richardson) is tied between two posts and tortured.

The battle between the hero (John Richardson), and She's tyrannical head man (Christopher Lee).











## DEMLS OF DARKNESS

by LYN FAIRHURST the movie's author



THE PROLOGUE is set in the sixteenth century, in France. The scene is a gypsy encampment where the Gypsy Girl, Tania (Carole Gray), is about to be married; the celebrations are at their height. Then through the darkness there is a flash of light; she sinks to the ground, seemingly dead—actually in a hypnotic trance, brought on by this unseen force . . . which is Count Sinistre.

Tania's body is laid in a coffin and she is buried; the gypsies depart. There is an ominous flapping of wings in the night air, and we see the shape of a bat hovering over the coffin-the shape dissolves into a very handsome young Frenchman . . . the Count (Hubert Noel). He opens the coffin, commands the girl to awaken and tells her that she "will follow him to the end of time." We pan up into the trees; there is a wind in the branches. We hear the roar of a sportscar and we are now in present day France where Paul Baxter (William Sylvester) a writer has had to stay overnight at a hotel, because of the storm. We encounter an American who is a buyer for an antique shop in London, and a young English girl and her brother and friend, all of whom have been staying at this hotel for about a week. The two boys are going to investigate some caves near to the village, and they go off.

It is the last day of October, All Souls' Eve, when spirits supposedly rise up from the dead. On this night, the French villagers perform a ceremony near one of the caves. Paul Baxter and the girl, Anne (Rona Anderson) watch the procession.

Suddenly the villagers take to their heels; there is a scream of "The Devil of Darkness is upon us." Baxter and Anne rush down, and at the opening of the cave they see Anne's brother being dragged to the surface. Helping to get his bloodstained body to the ground are a handsome Frenchman and a girl—who are, in fact, Count Sinistre and Tania, the gypsy. They are now in modern dress, having survived throughout the centuries because there is a touch of the vampire about them.

Anne is horrified; Armond (alias Count Sinistre) comforts her. Together they walk into the garden in the moonlight and stand by the lake. She looks down into the water, and suddenly she realizes that the Frenchman has no re-

flection in the water. She screams; Armond attacks her. Anne tears at his clothes, and something falls off... it is the symbol of Sinistre—a bat entwined with a serpent, the family crest.

Paul hears her scream and rushes through the gardens, as the Count picks Anne up and disappears. There is no biting of the neck, no blood flowing—it is all in the mind.

Paul finds that the girl has completely disappeared. He tries to find her; the French police are no help at all. Later Anne's body is found in the lake, and it is supposed that she has committed suicide because of her brother's death. Paul is very puzzled about this; he doesn't accept suicide as an explanation. He arranges for both her body and that of her brother to be flown back to England.

But that night in the village, the mad Black Magic ceremony and red-robed figures are seen. Anne and her brother (who are not really dead) are dragged screaming from their coffins; Sinistre picks up a flaming torch with which he lunges at us.

We are now in London. Paul goes around to see the antique dealer,





Madeline Braun (Diana Decker), a rather gay, amusing character, who knows that village. He tells her that he thinks there is something wrong with the village. "It's just your imagination," she tells him.

"Well," he replies, "I've had the two bodies flown back for a post mortem. I'm not happy with what the doctor or the police said there."

She says he is being silly. As he goes out, he sees a newspaper on the floor which he picks up. The headlines tell him "Coffins disappear on arrival in England."

Paul goes to see a doctor friend of his, who is conducting experiments with animals. He is an authority on witch-craft, black magic, etc. Paul shows him the medallion that he picked up at the place where Anne had been attacked. The doctor looks at this symbol of the serpent and the bat. He says, "There is the Evil Eye. You mentioned an evil eye on the villagers . . . there it is."

"I don't want to go to the police with a cock-and-bull story about Black Magic," says Paul. He decides to keep quiet and follow through on his own,

In the meantime, Paul has been invited to a party thrown by Madeline, owner of the antique shop. Antique shops have a peculiar fascination because one suspects that they are the headquarters of something very peculiar—when do you see any customers in an antique shop? There are so many antique shops . . . how do they keep going?

When Paul arrives at the party, he finds the place full of Chelseaites—it's very weird indeed. He is introduced to a model, Karen (Tracy Reed). Although very annoyed at not being able to talk privately with Madeline about the village, he is rather attracted to Karen, and she to him. He invites her to have breakfast with him.

He returns to his flat to find that the whole place has been ransacked. Meanwhile, Karen on her way to see him is stopped in the shadows of the antique shop and who is there but . . .Sinistre; he is now an artist, and he wants to paint her.

Paul calls the police to investigate the raid on his flat. "What's missing?" he is asked. "Nothing is missing," he says; he doesn't want to tell them about the medallion, which he has hidden in his typewriter.



The vampire (who is never seen as a bat) attacks the doctor who has been helping Paul.



Paul (William Sylvester) returns to his flat to find it ransacked; later, he comes across a voodoo doll, pierced by a thorn.



Count Sinistre is posing as an artist. He invites Karen (Tracy Reed) to his studio, to do a painting of her.



Jealous of Karen, Tania slashes the portrait Sinistre has painted of her and blood oozes from the painted body!

The police are very suspicious about the whole thing. They question him. "Last night you went to see a doctor. Is he a friend of yours?" "Yes." "He has been found . . . dead." The doctor has supposedly been attacked by a python, which he had in his laboratory. The doctor had two marks in his neck . . . but pythons don't bite!

Paul tells them "Yes, I went to see this man... but this has nothing to do with me." It makes them even more suspicious. Paul then tries to contact Karen, and finds that she has disappeared; no one seems to know where she has gone. She had met an artist last night, and had last been seen in his company, but well, people come and people go in Chelsea. She's that kind of girl.

Madeline is no help at all, so Paul decides to try to find out what has happened to Karen. He begins to get mysterious warnings. Peculiar things happen in his flat. A picture of the girl is delivered to him, painted by an 'unknown artist' and this is found slashed, blood oozing from the girl's body. He finds a voodoo doll hanging outside his door . . . it is pierced by a thorn.

Paul really starts to get down to some research. He goes to the British Museum and asks for various books on Black Magic through the ages. There is one he can't get hold of because it is closing time, and it is in the restricted section. He returns. Much to the embarrassment of the authorities at the Museum, they find that this book is missing—presumably stolen. This, Paul feels, is a clue.

The book, in fact, has been stolen by Tania, the gypsy girl, who delivers it to her master Count Sinistre, because in this book there is a picture of Sinistre in the Middle Ages and an account of his infamous crimes.

The gypsy girl, betrothed to Sinistre over the ages, returns with the book only to find that Sinistre is absorbed with Karen, who is now under his spell. She senses that he is more than casually interested in Karen; she is jealous and she flounces out.

To get revenge, she lets Paul find a charred piece of the book showing Sinistre, born 1600; and this gives him a clue with which to go to the police. Then he confesses that he suspects Black Magic; he suspects that this man could





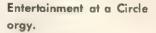
finds himself in a graveyard.

Paul Baxter emerges from

the headquarters of the

Black Magic circle, under-

neath the old manor. He





Count Sinistre (Hubert Noel) and Karen.



The Black Magic ceremony. Tania and Madeline (Diana Decker) watch Count Sinistre slit Karen's aerteries.

His unholy protection against Time gone, disintegration begins to overtake the centuries-old Sinistre.

be a vampire, if such things exist. He didn't believe in vampires before, but now he suspects that there are such things. He also finds an unfinished message, written in blood on his desk: "The O. . . ." He ponders over things beginning with "O," and remembers that the antique shop in Chelsea, is called "The Odd Spot."

He arrives there in a fast car with the police, only to find that the birds have flown. Madeline is actually the British head of this Black Magic society, called "The Devils of Darkness." They have all gone off for a happy weekend of whooping it up in The Old Mill, a mansion Madeline owns. Paul and his cohorts get onto the tracks of this and there we have the big scene of the serpent lady entertaining the Chelsea types who are now all in red robes, revealing themselves as members of the Black Magic circle.

They proceed down into a cavern with Karen, who is going to be offered as a sacrifice to follow Sinistre. In the nick of time, Paul arrives. All hell breaks loose; a thunderbolt makes a direct hit on the old manor. Karen is saved, and Sinistre's protection against age and disintegration is lost . . . we see him dissolving . . .

DEVILS OF DARNKESS was filmed in England, directed by Lance-Comfort. Story and screenplay was written by Lyn Fairhurst. Produced by Tom Blakeley. In Eastman colour. A Planet Film Production.

Paul Baxter, WILLIAM SYLVESTER
Armond du Moliere—Count Sinistre,
HUBERT NOEL
Tania, CAROLE GRAY
Karen, TRACY REED
Madel ine Braun, DIANA DECKER
Anne, RONA ANDERSON
Snake Dancer, JULIE MENDES
Al so featuring PETER ILLING:
GERARD HEINZ: BRIAN OULTON:
EDDIE BYRNE: VICTOR BROOKS:
MARIE BURKE: AVRIL ANGERS:
AND MARIANNE STONE.



a human soul is imprisoned in the

# DEVIL

"THE GREAT VORELLI" (Bryant Haliday) is a man who can mesmerize members of his audience into doing fantastic feats. The "star" of his act is his wooden dummy, Hugo. Hugo is able to walk and talk, without any apparent control from Vorelli. But Vorelli's control over Hugo is both powerful and sinister, and the dummy is kept locked in a steel cage after each performance.

Mark English (William Sylvester) takes his fiancee Marianne (Yvonne Romain), a wealthy young society beauty to see Vorelli's act. Mark is a journalist, who is writing an article on Vorelli. During the show, Marianne volunteers to become one of Vorelli's "victims" and is hypnotized...

At a party later, Mark is able to watch Vorelli at close quarters. As the dummy holds a knife aloft, Mark is certain he sees fear in Vorelli's eyes, and hatred in the glass eyes of Hugo when he is commanded to put it down. Mark also senses an electric atmosphere between the performer and the doll.

When Marianne becomes seriously ill, Mark believes that Vorelli is responsible. He discovers that Vorelli had an assistant in Germany; his name was Hugo, and he was accidentally killed during a stage performance. Mark is now certain that the two Hugos are in fact one . . . that the human soul is imprisoned in the dummy.

Marianne meanwhile has fallen completely under Vorelli's spell. But while Vorelli has been working on Marianne, Hugo has broken free from his master's control . . . a control through which Vorelli made the dummy kill a woman who threatened to expose their secret. When Mark arrives he sees a smashed doll lying on the floor—a doll in the likeness of Marianne that was being prepared to imprison her soul . . . for the creation of another Devil Doll . . .







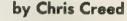


obsessed by two things THE WHIP AND THE BODY

## NIGHT IS THE PHAN IDM



Daliah Lavi as Nevenkashe feels that Kurt's presence is a constant threat to her, a fear that shortly turns her life into a living nightmare.



KURT MENLIFF (Christopher Lee) returns to his family's castle, from which he had been banished by his father, Count Vladimir. A cruel, selfish man Kurt had been responsible for the death of the daughter of the family's faithful servant, Giorgia (Harriet White). It seems that Kurt had had an affair with the girl and then cast her aside; this experience unbalanced her mind and she committed suicide.

The Count has not forgiven Kurt for this incident and tells him to leave the castle. However, the Count's other son, Christian (Tony Kendall) asks their father to be more generous and let the "prodigal son" stay.

Kurt's presence has a strange effect on Christian's wife Nevenka (Daliah Lavi). Instinctively, she can feel that he is a threat to her well being. Giorgia sees in Kurt's return an opportunity for her to avenge her daughter's death. She tells Katia (Isli Oberon)—a distant cousin of the family, who is secretly in love with Christian,-that she will have her revenge.

Kurt develops a morbid interest in his brother's wife, Nevenka, and one day follows her when she goes out riding alone. He tries to make love to her; when she refuses him, he attacks her with a whip and leaves her lying unconscious on the beach. Nevenka returns to the castle secretly.

During the night Nevenka suffers from demonic dreams, and she is found in a state of extreme hysteria, tormented by her hallucinations. Shortly after this, Kurt is found murdered-plunged into his chest is the dagger with which Giorgia's daughter had taken her life.

It is known that Giorgia had been keeping the dagger in closest custody ... but there is no evidence to prove that she has murdered Kurt.

The division between real and unreal is now becoming blurred; life in the castle is becoming a nightmare. Mysterious footprints are discovered; bloodchilling laughter rings out in the dead of night, echoing along dark corridors: ominous footsteps are heard pacing up and down. Everyone believes that it is the ghost of Kurt, out to avenge his murder- or that, in fact, he is still alive!

Another death occurs. The Count is found murdered by the same dagger which had killed Kurt. Then Nevenka is found stabbed, bleeding and unconscious, but still alive. Her husband, Christian, resolves to uncover the murderer.

To quell rumors, he opens Kurt's tomb; but the decomposing body that he discovers inside is not identifiable. He announces that he intends to burn the decaying remains.

While Christian is removing the corpse to burn it, the diabolical laughter of the dead man rings out in the vault. Christian follows the sound and discovers Nevenka stabbing herself. Possessed by the same evil that was in Kurt, assuming the personality of Kurt in her fever, she has killed her attacker, the Count and lastly herself. Nevenka has died a victim of her living nightmares.



Nevenka is frightened by Kurt's advances to her.



Kurt (Christopher Lee) follows Nevenka one day when she goes out riding. he tries to make love to her, she resists.









### NIGHT IS THE PHANTOM

Losat (Alan Collins) discovers Nevenka lying on the beach, suffering from acute shock.



Kurt screams out as he is murdered by the same dagger which had taken the life of his first victim.



The funeral, with Nevenka in black veil on the left.



Losat is the first one to discover the dead body of Kurt, a blood-stained dagger lying just beyond his head.



Christian (Tony Kendall) and Losat have to rescue Nevenka from out of the tomb of her dead attacker.

NIGHT IS THE PHANTOM was made in Italy, produced by Vox Film—Leone. It was directed by John M. Old, and filmed in Technicolor.

The Cast:

Nevenka, DALIAH LAVI Kurt Menliff, CHRISTOPHER LEE Christian Menliff, TONY KENDALL Katia, ISLI OBERON Giorgia, HARRIET WHITE Losat, ALAN COLLINS

Original title: La frusta e il corpo (The Whip and the Body)



Christian determines to open his brother's tomb, and to burn his remains.



Maniacal laughter echoes through the crypt.
Christian rushes towards the sound to find
Nevenka plunging the dagger into herself.



Christian holds his dying wife in his arms at last she will be free from her living nightmare.



## THE NIGHT WALKER







MADE BY William Castle, from a screenplay by Robert Bloch (remember Psycho?) The Night Walker is a shocker in the best tradition. It stars Barbara Stanwyck as Irene Trent, wife of Howard Trent (Hayden Rorke) a blind man who devotes his time to electronic experiments. Howard accuses her of having a secret lover; she angrily retorts that she has started imagining a "dream lover," because her life with Howard is

a nightmare. He attacks her and drives her from the house.

Howard goes to his laboratory, where there is a great explosion. His body is not found, the explanation being that "at such temperatures a body disintegrates!"

Irene is aroused during sleep by a tapping sound. Going to the laboratory, following another explosion, she comes face-to-face with . . . Howard. His face

is a hideous sight. She wakes up to find herself in bed . . . was it a dream?

Irene's world from here on becomes a confused nightmare her "dream lover" seems to materialize; Howard's twisted, scarred face haunts her. A dagger flashes through the air, hurled by an unseen force . . . but we will leave you to see the best *Shriek* moments for yourself

Robert Taylor plays the lawyer, who tries to untangle the mystery.

## SOVEREIGN OF THE SINGTER

HORROR FILMS are often accused of just trying to emulate a predecessor, with the result that an audience often anticipates what is going to happen in a particular scene because the buildup to it is identical to the film before. Vincent Price did both The Fly-"it was really a wonderful science-fiction film'and the sequel to it The Return of the Fly. Says Vincent, "You found that in The Return of the Fly the music reached the crescendo at exactly the same time as in the first one; they didn't change it . . . yet it was actually a better script than The Fly, but the first one had taken the edge off it.

"I don't know why The Fly was so popular. It had one thing that people remember and giggle about, and to this day people will come up and say 'Help me, Help me' because my brother in the film was the man who became a fly. There is a scene where Herbert Marshall and I are looking in the spider web and there's this fly with a human face. Well . . . we got hysterical because we couldn't stop giggling at the thought of it . . . and it took us about two days just to shoot this scene!"

Does he find outside of the Poe films, the characters which have a very deep emotional involvement, that he really believes in that part he is playing? "I have a great sympathy with the characters, I really do. I think you have to have in order to play them. A couple of years ago I did a film I won't mention (not one of the Poe ones) where I really had no sympathy for the character at all, I didn't understand him, I didn't

find him interesting, I found him dull. Then I realized that I had better put on my bootstraps and try to figure out a way of making him not dull. I just struggled . . . it was agony to think of something, because he was just a dull man."

How does he classify himself as an actor? "I'm really kind of a Baroque actor in a way, in that I believe in the gesture and in drama. I like it. I really hate acting that is 'true to life' because it never is. Marlon Brando, I think, is a superb actor but he is much more Baroque than I will ever be. In Sayonara he used an accent which was not Southern, it was colored . . . not only that, it was a complete phoney from beginning to end-but it was tremendously effective. A lot depends on the effects. Laurence Olivier goes the whole gamut of his profession; he always has white hair, a nose, or something . . . which is the fun of acting really!"

Does he have any particular method in working, since most of his films are made in less than four weeks?"I work in a funny way. Since the time I found out that movies were seldom shot in continuity I study the entire script every night, so that I have a feeling of where I am, where I have been, and where I am going. That way, they can switch the whole schedule for the following day, and I find that I am still in continuity with myself.

"In working with Roger Corman, he has a two-day rehearsal before shooting starts. It isn't so much a characterization. He just walks around the set say-

ing Now in this scene, this is what happens and then we move from here to there . . . so that you establish a continuity in your mind that they can they shoot out of continuity without destroying the continuity of the story."

HOW DOES Vincent Price manage to find time to devote himself to both acting and art, when acting must take up a lot of time? "It does, but there is an awful lot of time left. I love to work, I love to be busy. In the past year my wife and I designed a new Bible, a cook book, a whole motion picture kit which is really terribly cute and very successful, a Christmas tree line in ornaments, Christmas cards . . . we really worked. In the art department I have bought 35,000 things in the last three years... (These he has bought for the huge Sears-Roebuck organization in America, which has a scheme whereby Americans can buy art from their chain stores or by mail-order, and, if necessary, on easy terms. Vincent Price acts as Sears' advisor on what paintings to buy.)

What is his own personal taste in art? "General. I've gotten to a funny sort of period in that I have studied art for so long, and been on so many juries, that I find I am growing fond of non-art . . . not pop art, but non-art . . . junk! The Portobello Road in London, in other words is absolutely for me.

"The gayest show I ever saw in my life was called an 'Exhibition of Bad

### SHRIEK concludes exclusive interview with Vincent Price



Here is one of the fourteen fine photographs of Vincent Price which appeared with part one of this interview, in SHRIEK \*1. You can still obtain copies of this initial issue at 50¢ from Acme News, Inc., 119 Fifth Avenue, New York, N.Y. 10003—but we cannot estimate how long the supply will last, so don't delay!

Taste' in Paris. Every single thing that was in the show is now chic interior decorating!

"But I am crazy about primitive art in general, African, American Indian, Mexican and South American. When I started, there was almost nothing known about it at all. Now there is beginning to be. I work for the Department of the Interior on the Indian Arts and Crafts Board and we support Indian art in the country and see that it is protected . . . and that fascinates me. Also, it is a kind of proof of the indigenous culture of our own country, which we desperately need in order to identify ourselves thoroughly with the land we live in!"

But does he not find that people these days buy paintings just because they want to impress other people, rather than because they have a genuine feeling for it? "No, I thought that for a while, but through this art thing it has really been disproven to me. I am absolutely flabbergasted at the number of people in out-of-the-way places who have a real genuine love for it. Obviously, there are people who want to fill their house with pictures because their neighbors have them, but I really think there is a deep interest in art in the world today!"

Vincent Price is also the highest paid lecturer in the United States, receiving nearly 15,000 dollars a time. He once did a very intensive tour, doing 55 lectures in 60 days. "I adore it, it is terribly sane. You are all on your own. I always go alone and I have just enough clothes to last me, with me laundering the shirts every night!

"They have a choice of four different lectures I do. I do one called 'Three American Voices,' which is about Walt Whitman, Whistler and Tennessee Williams: then I have one called 'Dear Theo,' which is Vincent Van Gogh; there's another one called 'Paradise Lost,' which is about Gauguin; and then there is another one which is just the 'Appreciation and Enjoyment of Great Art,' which I hate doing because I change my mind all the time. One time I'm saying 'Now don't overlook this, and that,' and the next time I come along I don't like that anymore. So I am not very interested in that lecture!"

Does he feel that film-makers have ever successfully portrayed the life of a great painter on the screen? "They certainly didn't do it in *Moulin Rouge*, which is almost the only film I've seen where I wanted to ask for my money back. It is very hard to do the life of

a great man, a painter of anyone else.

"I would like to play Da Vinci sometime. There is not very much that was dramatic in his life at all, but I think he probably was the most exciting man that ever lived."

WHY HIS interest in cooking? "Because I love to cook. Oooooh! I adore it. I have almost become a master baker, which is the most fun in the world. It's very creative. You take all these things and put them in, and the whole thing of the yeast is so fascinating. It's kind of my outlet, I make bread about three times a week!"

Film actor, stage actor, art historian, cook, inventor, Vincent Price is probably the most versatile man in the United States, yet it is really as an actor in the horror/fantasy suspense film that he is best known to the public. He recently completed another Edgar Allan Poe film, called Wargods of the Deep. His character in this? "He apparently was a smuggler in the 18th century who escaped from the police down a passageway in Cornwall with his band of smugglers, and found himself in a city beneath the sea. He found that they could survive there because the problem of air and water has been solved by the people of this lost city. They have remained the exact age they were when they went down. Then this volcano under the sea threatens to destroy the city and the people left in it, and so at the end when this captain returns to the surface to try to bring back the girl who reminds him of his wife, he shrivels up like a worm.

"We tried to do this last scene with make-up, but it didn't work. We had to use a mask, because your face has a certain contour so that you can paint it, wrinkle it, do anything you want to, but underneath you still have the same bone structure. They had to do a whole mask of my face, raise the cheek bones to give a more sunken appearance, and take my teeth out . . . which I can't do yet!"

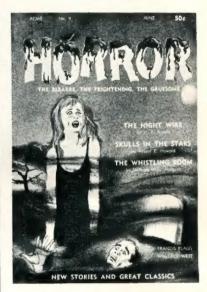
"I don't know what would scare people right now. I think the thing of the sudden movement, the sudden sound, is one of the things that really still terrifies, and these can be terribly effective.

"The lone silence and then . . . bing!"



### The Unique Magazine

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